YOUR MONTHLY GUIDE TO COMICS

#2

ONLY 99¢

COMIC NEWS

FRANK MILLER'S RONIN

PLUS
ROY THOMAS
TALKS ABOUT
ELRIC

COMIC NEWS

NUMBER 2

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EDITORIAL

The purpose of comic books is to have fun. That is its sole purpose. Everything else is secondary. Some books may be art, some may be educational, and still others may be uplifting. That is an additional plus—but the basic reason that they exist is to provide some moments of entertainment, some pure escapism from the otherwise overbearing realities of everyday life, whether it is an upcoming test, problems at work, financial troubles, or familial conflicts.

The purpose of magazines about comics is to help us to gain greater pleasure from them than we might otherwise obtain. To let us know what is available, to keep us informed when a particular creator thinks that a project that they are working on is somehow special, and to give us a greater insight into the characters we care about. When the magazines which are supposed to help us enjoy ourselves and to forget our problems instead involve us in office politics, financial and contractual wars between comic book professionals, and other trivial and petty events they are not serving the purpose. Instead of bringing us nearer to our goal they take us further away from the pure enjoyment that is possible. And while it is always pleasurable in a certain way to view someone else's dirty linen or to voyeuristicly watch someone else's troubles that is not our real goal.

Let us keep that in sight at all times and we will have a much better time of it. Let's read the books that we like, follow the characters whom we care about, and complete our collections of sought after titles. And let's leave the fiery conflicts of the industry to those who are most affected. We will quickly find that much of what has been disturbing us is much ado about nothing. The troublemakers of the industry will quietly vanish and the professionals who really care about their work will quietly continue to produce their best just as they always have.

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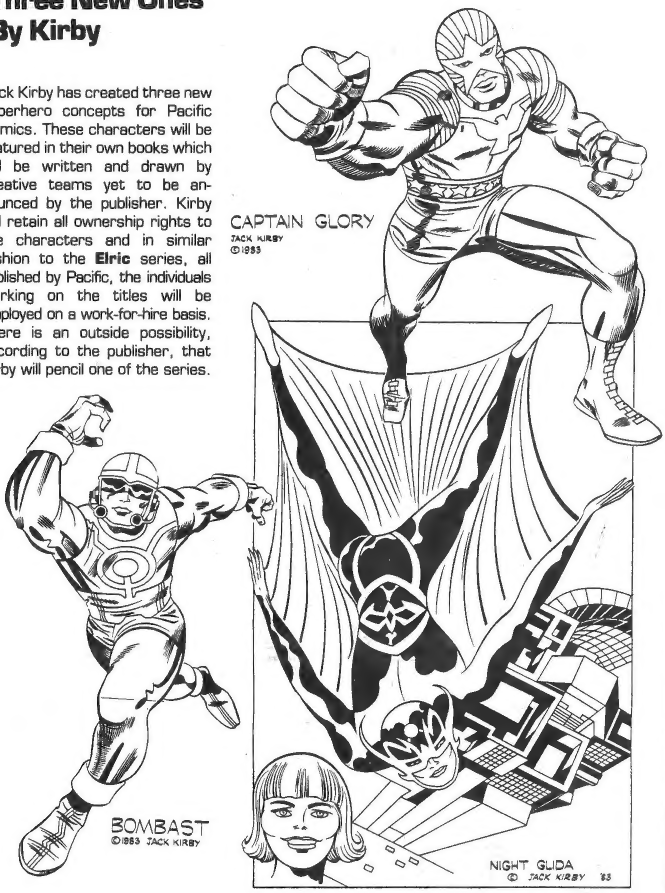
Three New Ones By Kirby

Jack Kirby has created three new superhero concepts for Pacific Comics. These characters will be featured in their own books which will be written and drawn by creative teams yet to be announced by the publisher. Kirby will retain all ownership rights to the characters and in similar fashion to the **Elric** series, all published by Pacific, the individuals working on the titles will be employed on a work-for-hire basis. There is an outside possibility, according to the publisher, that Kirby will pencil one of the series.



MORE NEW TITLES FROM PACIFIC & CAPITAL

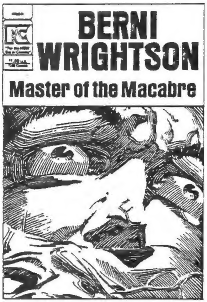
Pacific Comics, the publishing company run by the brothers Schanes, Steve and Bill, with the help of Managing Editor David Scroggy, has a number of new projects in the works. Bruce Jones, who recently started as editor of **Alien Worlds**, the science-fiction anthology series, and **Twisted Tales**, the horror title, has still another book about to release. This title, as yet unnamed, will feature a lady spy as the lead story with backups featuring short science-fiction pieces by Jones and Al Williamson. Williamson is long known for his fine work in this genre, is currently adapting Return of the Jedi for Marvel Comics, and made an appearance on a story also scripted by Jones for the first issue of **Alien Worlds**.

In a relationship that Scroggy describes as similar to the one with Jones, Bill Dubay will begin an anthology title. The artists for this title will include Rudy Nebres in a series to be called "Weirdling", John Severin in a series set in the Pacific at the beginning of the Second World War and entitled "Spitfire", and an as-yet-unnamed third artist. The book will appear in June.

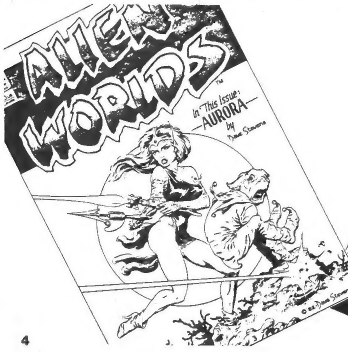
A collection of Bernie Wrightson stories followed by a collection of Wally Wood stories will also see release. The Wood volume bears a cover by Dave Stevens. Both books consist of material which previously appeared in Warren magazines which has been newly colored for this presentation.

Jack Kirby is creating the concepts on which three new books will be based. The books will be turned over to creators other than Kirby, although he may choose to pencil at least one title, and Kirby will retain ownership rights of the series.

Edge of Chaos will be a new mini-series featuring the work of Gray Morrow. The book, which will appear



in May, June and July, will be written, pencilled and inked by Morrow and will feature the adventures of a modern man who has ties to ancient Atlantis. Erik Cleese will fight Moloch, a renegade genetic experimenter from an alien race. Moloch is responsible for creating centaurs, satyrs and other odd combinations. The alien race



WHISPER
by Steven Grant & Rich Larson
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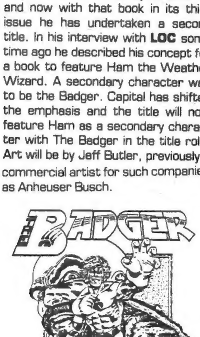
resembles the gods of Greek myth. Cleese himself has a sidekick who is a humanoid mandrill with the head of a mandrill on a human-size body.

Capital Publications announced the creation of two new color comic titles to be released in 1983. Both will be 32-page Baxter books and will appear in full color. Steven Grant and Rich Larson will respectively be writing and drawing **Whisper** while Mike Baron and Jeff Butler will craft **The Badger**.

Grant is well-known for his work at Marvel while Larson was responsible for the series of Marvel character portfolios produced by Sal Q Productions. Whisper will feature the Adventures of a female Ninja.

Nexus was the first regular comic book title to be written by Mike Baron and now with that book in its third issue he has undertaken a second title. In his interview with **LOC** some time ago he described his concept for a book to feature Ham the Weather Wizard. A secondary character was to be the Badger. Capital has shifted the emphasis and the title will now feature Ham as a secondary character with The Badger in the title role. Art will be by Jeff Butler, previously a commercial artist for such companies as Anheuser Busch.



Another Capital Idea - by Baron & Butler - coming Spring '83!

GIFFEN OFF OMEGA MEN?

According to our sources, Keith Giffen will be leaving the **Omega Men** book in the near future. He will be taking on several new assignments primarily related to writing rather than drawing. He will be doing the Creeper series in the back of the **Flash** title as well as writing the **Green Lantern**, according to this normally reliable source.

Mike Flynn, the PR man for DC, said that "as of today Keith is still on the book and has taken no new assignments. That is as of today and I cannot tell you what will happen tomorrow. He may drop everything. He may have all new titles. He is definitely interested in writing."

If this is true it certainly doesn't bode well for DC Comics venture into producing Baxter-format projects for the direct market. **Camelot 3000** is now one month behind schedule and will be issued every five weeks rather than every four as originally planned. And now the **Omega Men** title may have lost its very popular penciller. This coupled with the rise in price of 25% may jeapordize the hopes that DC has placed in this type of project.

WILLIAM JOHNSON TO PENCIL DAREDEVIL

Marvel Comics very-popular Daredevil title is now in new artistic hands. This title, perhaps more than most, is very dependent on the style and quality of the artistic talent helming the book. Prior to Frank Miller's inception on the book the title sold very poorly and only warranted bi-monthly status. Under Miller the book surged to the top of Marvel in sales and under the departing Klaus Janson the book con tinued to maintain most of that level even after Miller departed to undertake his new Ronin project for DC Comics. Now the book will again be in new hands.

William Johnson and Mike Mignola are very new to the industry with only one regular title under their belts, **Master of Kung Fu**. They were given that book at a time when the title was slotted for cancellation and produced several very competent issues to fill out the run. Now they are being given control of one of Marvel's strongest titles. The preview artwork, as viewed on the opposite page, seems to indicate that the pair will produce competent if more standard fare than readers have become used to on the title.

Klaus Janson gives his reason for leaving the title as follows, "it was time to move on. I was generally frustrated by my efforts. They were not up to par. They were hurting the book and my credibility as an artist and were not living up the expectations of the readers."

"I just wanted to lead a normal life so I quit. I want to take some time off and go to Europe for a few weeks to sit on the beach. I want to be able to eat supper at eight like a normal person."

Janson has already been approached to produce several assignments for Eclipse, DC, and Marvel. It seems at this point that most of his work will continue to be for Marvel.

Issue #196 is the last issue completely by Janson although he has done the New York sequences for issue #197 of **Daredevil** while Johnson and Mignola have done the sequence set in Japan. Daredevil will remain in Japan through the climatic issue #200 during which time he will crossover with the **X-Men** title. It is hoped that by the time he returns to more familiar settings the readers will have become more accustomed to the new art team. Until then there will be less of an opportunity to make a direct comparison with what has come before.

MARVEL NEWS TIDBITS

Ka-Zar, **Micronauts**, and **Moon Knight** will be printed on Mando paper in the future.

Fred Hembeck Destroys the Marvel Universe is a new, one-shot satiric title planned for summer release. The title is self-explanatory and certainly indicates that Jim Shooter can take a joke — even if it is on him.

Mysterions, the color comic series, has been cancelled.

The Djinn will appear in **Coyote #3**. The character previously appeared in **NMP's Fantasy Illustrated.**

The **Hulk Annual #12**, by Bill Mantlo and Herb Trimpe, will ship in April.

The Silver Surfer will fight Terrax in **FF #259**.

Thor #334 begins a major quest for the Rune Staff, which can free Jane Foster from Sif's body.

The Scarlet Witch guest-stars in **Dr. Strange #60**.

The Soviet Super Soldiers fight Rom in the 45th issue of his book.

Marvel Team Up #132 co-stars Spiderman and Mr. Fantastic.

Fantastic Four #257 features Galactus.

In **Peter Parker #81**, the Punisher first battles Cloak and Dagger and then takes on the Kingpin.

Alpha Flight #1, a 48-page book ships in April. The team battles Tundra (not Thundra).

What if #40 offers a world in which the Master of the Mystic Arts is Baron Mordo.

Lockjaw will guest-star in **Thing #4**.

The Hobgoblin will die in **Spiderman #245**.

Deathlock will make an appearance in **Captain America #286**.

Marvel Team-Up Annual #6 co-stars Spiderman with the New Mutants and Cloak and Dagger.

The Avengers will receive a new logo with issue #236, the issue in which Spiderman tries out for the team.

Marvel Team-Up #134 teams Spiderman with Jack of Hearts.

"What If Submariner Had Not Lost His Memory?" is the story appearing in **What If #41**.

Marvel Graphic Novel #7 will feature Killraven in a new story by Don McGregor and Craig Russell. This material, in reduced form, was originally scheduled for publication in **Epic**.

© 1983 Marvel Comics

Simonson's Dire Wraith

Marvel Graphic Novel #8 will be "Dazzler: The Movie" and will co-star Storm of theX-Men. Jim Shooter and Frank Springer present a story in which Dazzler, while making a movie, is beset by the anti-mutant public and has her powers permanantly altered.

Quicksilver will guest-star in **Thing #3**. Dazzler battles rogue in issue #28. **Thor #235** features the final fate of Jane Foster.

Nebula Maker, to be published by Dodd-Meade, is a new printing of the Olaf Stapeldon story this time coupled with 80 black-and-white illustrations by Jim Starlin.

The FF Annual this year, number 17, will be a sequel to **Fantastic Four #2** and explain what happened to the town with the Skrulls-cum-cows.

Ann Nocenti and Carl Potts, acting as an editorial team, are filling the void left by Al Milgrom.

Bob Budiansky has also recently taken a position as editor.

US 1 will be a 12-issue maxi-series and not a continuing title.

Walt Simonson has re-designed the Dire Wraiths which appear in **Rom.**

DC NEWS TIDBITS

Blackhawk #260 is by Pat Boyette, with a story focusing on Chuck, Doug Wildey, with a tale of Blackhawk, and John Severin in an adventure featuring Stanislaus. Dan Spiegle produced the framing sequence.

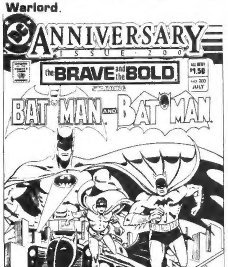
DC will publish a monthly **Star Trek** comic book. No creative team has been chosen yet.

A new villain, Trident, appears in **Teen Titans #33**.

The **DC Comics Presents Annual**, shipping in March, features Superwoman.

Rick Hoberg is the new penciller on **Captain Carrot** and **All Star**. He is also pencilling the first JLA annual over Paul Levitz's script.

Mike Grell will no longer write **Warlord**.



Both Alex Toth and Don Heck will be doing fill in issues of **Green Lantern**.

Wonder Woman #306 is the first by Don Heck.

DC Presents #60 teams Superman with the Guardians of the Universe.

Ronin debuts in April. See **Comics Feature #25** for an interview with Frank Miller and **Comic News #2** for a special preview of Ronin.

Omega Men will be raised to a $1.25 cover price in August. **Camelot** is running one month behind schedule and is planned to ship every five weeks instead of every four.

Masters of the Universe will appear as 65 animated episodes on T.V.

HERO GAMES

Champions II has been published.

AMERICOMICS #2 will star the Messenger, Shade, and Tara.

FIRST COMICS, INC.

When **Starslayer** goes over to First Comics, Lenin Delsol will be the penciller. Delsol was the penciller for the Sargon Supporting feature which appeared in **Warp #1**. Mike Gustovich will be inking Delsol's pencils.

Delsol will also be doing a three part Sargon series which will run in Warp #5-7. This series will be written by John Ostrander and inked by Al Gordon.

George Freeman will pencil, ink, and color **Warp Special #2**, which will be written by Peter Gillis. The book, which will appear this summer, will tell the story of what happened to Chaos immediately before the story told in the monthly series began.

(CONTINUED ON NEXT PAGE)

ECLIPSE COMICS

A major character will die in **Sabre #5**.

Eclipse's flagship title will be changed to a monthly, color, Baxter title with new numbering.

Eclipse Magazine will focus on five series. The Masked Man by B.C. Boyer, Regamuffins by Don McGregor, and Trina Robbins' Dope series will be continued.

Steve Ditko will be writing and drawing a new series, Static, which will feature the adventures of a scientist in a suit which gives him electro-magnetic powers.

RED CIRCLE NEWS

Staff changes are the order of the day at Red Circle as Rich Buckler has been promoted from Editor to Managing Editor, John Carbonaro has left the company that he helped to bring into creation, and Robin Snyder, formerly of Gold Key, formerly assistant to Dick Giordano and Karen Berger at DC, is now Assistant Editor.

Richard Goldwater and Michael Silberkleit are now the Publishers of both Archie and Red Circle with Richard acting as Editor-In-Chief supervising Buckler and Michael managing sales and promotions. Victor Gorelick is Production Manager. Barry Grossman is colorist for the entire line while Lori Walls and Dexter Taylor make up the production staff as well as freelancing for the Archie line.

New creative talent has also been added to the company. Robert Kanigher, who should need no introduction to comic book fans of the past forty years, will be writing **The Shield** beginning with the second issue, Alex Toth will be drawing The Fox for **Black Hood** starting with the third issue, newcomer Michael Chen will be pencilling several stories of The Fly. Tony DeZuniga, Bill Dubay, Rudy Nebres, John Severin, and Adrian Gonzales will also be undertaking work for the company.

On the writing side Gary Cohn will be scripting **Mighty Crusaders #3** and then turning that title over to Cary Burkett and Jack Harris will be writing for the company.

FIRST COMIC NEWS CONTINUED

Mars will be a new monthly release from First Comics. Mark Wheatley and Marc Hempel will be producing this book devoted to the story of a group of people who are believed to be the sole survivors of the human race - a group of Earth scientists who are on the planet Mars at the time of the destruction of the Earth.

Mark Wheatley's credits include writing and illustrating "Maker" in **Epic #8**, "One Foot in Eden" in **Heavy Metal** (October, 1978), and "Sense of Wonder" in **Heavy Metal** (January, 1979). He has also done various jobs as an illustrator and graphic designer.

Marc Hempel has appeared in **Epic**, **Heavy Metal** and **Eclipse** as well as **Bop** and various media-related publications.

The first issue will be released in the fall of 1983 featuring a full-length story in the first issue. After the first issue the story wil drop back to twenty pages and a second, as-yet-unannounced feature will be introduced.

People in the News

Mike Gustovich is the new inker on **Warp** beginning with issue #6.

Craig Russell will be pencilling a **Killraven Graphic Novel** for Marvel and a bi-monthly **Elric** series for Pacific.

Bob McLeod is no longer the penciller on the **New Mutants**.

Kevin Nowlan is now the regular penciller on **Moon Knight**.

Dan Reed will pencil **Indiana Jones #10**.

Laurie Sutton, formerly of DC Comics, has been hired as an Assistant Editor to work with Archie Goodwin and Jo Duffy.

Lea Sapp is Carol Kalish's new assistant. She will act as fan and press liason. Lea formerly was Administrative Assistant to Jim Shooter. Margaret Clark has filled that position.

Steve Ditko's Mocker will appear in the second issue of **Silver Star**. This story was originally created for **Adventure Illustrated**.

John Bolton will be doing the cover and an eleven page story for **Twisted Tales**.

Mike Baron and Steve Rude, of **Nexus**, will be doing a series of black humor adventures of an encyclopedia salesman set in a burnt-out Bladerunner type of future.

Ellis Goodson is pencilling the Scythe series for **Mr. Tree**.

Klaus Janson will be the colorist for **John Law Comics**, the Will Eisner book to be released by Eclipse.

Animation News

ASIFA Hollywood will be sponsoring an exhibition of animated films to coincide with the 1984 Olympics that will feature new short films and animation artwork celebrating "The Spirit of the Olympics" and short films representing "The Best of Animation" from countries participating in the Olympic Games. This double exhibition will take place in Los Angeles in July of 1984 during the Olympics. The ASIFA/Hollywood Olympiad Committee will be chaired by Fini Littlejohn, with Bill Hurtz as co-chairperson.

A number of filmmakers have already begun work on the films. The Academy of Motion Picture Arts and Sciences will co-produce the event, and the films will be shown in the Academy's Samuel Goldwyn Theater as well as other selected theaters.

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by Marshall Rogers
2) Static by Steve Ditko
3) Ragamuffins by Don McGregor,
Gene Colan & Klaus Janson
4) Dope by Trina Robbins
5) The Masked Man by B.C. Boyer

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PREVIEW

Michael Moorcock's most famous entry into the sword-and-sorcery genre is Elric. And while Moorcock has been responsible for various other science fiction and fantasy creations and for editing at least one major magazine, when most people hear his name they thing of Elric. For Elric has starred in a series of books, two issues of **Conan** from Marvel Comics, a Marvel Graphic Novel, a boxed game, and various and sundry other merchandised items.

Pacific Comics will begin release of a deluxe, comic book series devoted to Elric this month. The book will be printed on the now-popular Baxter stock, enjoy full-process color seperation, and the talented attentions of three prolific comic book professionals. Craig Russell, who is also working on a new graphic novel featuring Killraven and who was responsible for the art for the recent Elric graphic novel, will do the breakdowns while Michael Gilbert, the creator of the Wraith character for Star*Reach Productions and the artist of the material in the **Stange Brew** anthology released as the first non-Cerebus project by Aardvark-Vanaheim, will be pencilling and inking the book. The two artists will also be responsible for the coloring.

Roy Thomas will be the writer. While Thomas previously wrote such barbarian characters as Conan, Red Sonja, Kull, and Arak, he professes no great love for the genre. While Russell is associated very closely with the genre and indeed with Elric himself through his many portfolios, prints, covers and comic book work and Gilbert's style lends itself very well to the field, Thomas does not feel comfortable writing the exploits of sword-swinging barbarians and many-hued sorcerors even at this late date.

"I've always made it a point that I'm not a sword and sorcery fan by nature. I never have been. I've read a good portion of the Elrics now, of course, and virtually everything Robert Howard ever wrote and a few other things here and there by Jakes, Fritz Leiber, and others. I only began to read sword and sorcery, starting with Lin Carter's Thongor when we were going to adapt it – and that didn't work out.

"We switched to Kull and then it turned out the Conan was available. Then we didn't look at Thongor anymore. I guess that Thongor could have been the first long, regular series sword and sorcery hero in comics."

Since Thomas is so closely identified with the Conan character and has only written about Elric twice, it is only natural that he explains the differences between the two swordsmen.

"Elric in many ways is actually a reaction against Conan because he's so many things that Conan is not. He's weak in ways that Conan is strong. He depends on a sword and before that drugs and magic for strength.

"Conan is a barbarian. The second issue of Elric deals with saving the city from people Elric calls barbarians. Elric is much leaner than Conan. Craig and Michael tend to draw him even leaner than Mike Friedrich [the packager and editor of the book] and I would like. We like the art very much but we sometimes felt that Elric needn't be quite so thin as he is in the drawings. The basic thing is that he is supposed to be an albino weakling; he can barely lift his sword if he doesn't have drugs or magic and this magic sword which he later finds forms a sort of symbiotic attachment to him and he can't live without it and can't even get rid of it when he wants to. It becomes a substitute for the drugs he was taking

MICHAEL MOORCOCK'S

ELRIC

OF MELNIBONE

Roy Thomas talks about the comic book adaptation of Moorcock's best know character.

before. That's a million light years away from Conan which is one of the reasons that they made such an interesting pair even though when I wrote that story which Moorcock and a friend of his had plotted I really wasn't that familiar with Elric."

After many years Thomas has worked with a large number of artists and he reflected on the similarities and differences between their respective styles, "The book will be closer to Barry Smith's style than it would be to John Buscema's. John is just very rough while he's working on it.It's a very vital and elemental type of approach. He gets strictly down to essentials which, in a lot of ways the closest thing would be the Howard type of material and the furthest away would be Moorcock. I think that either Barry or Craig would be more equipped to do an Elric story.

"There's a much more delicate feel to Craig's work than to Barry's, even though there are some outward similarities between the two. Barry, however, believes in trying to get across a kind of inner strength in the characters while Craig is more concerned with the things around them – the magic and the details – more than the character per se. Of course, he's not pencilling this the way he pencilled the Marvel material [for the graphic novel]. I don't quite understand how he and Michael work together but I think that Craig does some sort of rough layouts and then Michael pencils them so it's really an organic thing between the two of them."

The comic book will contain adaptations of the novels–with six comics comprising one complete novel. Thomas told **Comic News** that they would be trying to remain as faithful to the original as posible.

"We're trying to make it a quality book. We're not making a lot of concessions to make it look action-packed. There's relatively little copy. I've been experimenting with using a relatively small number of captions, but of course at the same time there's information there that can only be conveyed in captions.

"I don't know what they will do when they run out of books eventually. The idea is to go through the remaining books. That alone will be a several year project. There were six books. Almost one has been completely adapted but there's still four or five more years of material at the current rate of adaption. I don't think that any of us need to think any further ahead than that. We can decide at that point. Maybe by then, who knows, Moorcock may or may not want it to continue.

"I don't know if I would be that interested in doing original stories. I've found that in most cases, except in the Conan thing where I was given carte blanche, I didn't enjoy working in sword and sorcery fantasies or science fiction fantasies of other people."

LISTINGS

March

MARVEL

Shipping March 1

THE THING #1 - Written by John Byrne, Pencils by Ron Wilson. The first issue get off to an explosive start as Ben Grimm is forced to confront his own troubled, never-before-revealed past as he faces a youth gang.

DAZZLER #27 - Written and pencilled by Frank Springer, inks by Vince Colletta. Alison Blaire and her sister are on the run across country, fleeing from a murder her sister believes she has committed as a result of her mutant power.

KA-ZAR #27 - Written by Bruce Jones, Pencils and inks by Armando Gil. Back in the Savage Land, Ka-Zar and Shanna's only hope of survival lays in the hands of Buth and the advanced science of Aerie-Shalahn.

DAREDEVIL #198 - Written by Denny O'Neil, pencils by Klaus Janson. Guest-starring Wolverine!

NEW MUTANTS #5 - Written by Chris Claremont, pencils by Sal Buscema. Sunspot's mother, a world famous archeologist, disappears in the headwaters of the Amazon, and Roberto insists that the New mutants search for her.

KING CONAN #17 - Written by Alan Zelenetz, breakdowns by John Buscema, finishes by Rudy Nebres. With grave doubts as to his father's capability of leadership, Conn goes on a personal adyssey to discover the value of kings.

Shipping March 8

AMAZING SPIDER-MAN #242 - Written by Roger Stern, pencils by John Romita, Jr. Lance Bannon and Peter Parker have a heated confrontation over Amy Powell. The return of a female from the past. The Black Cat in the hospital. And the Mad Thinker and his super-powered android.

CAPTAIN AMERICA #283 -J.D. DeMatteis (writer), Mike Zeck (penciller), and John Beatty (inker) bring the conclusion to the Viper/Nomad trilogy.

THOR #333 - Written by Alan Zelenetz, pencils by Bob Hall. The final showdown between the God of Thunder and the Lord of Vampires as Thor battles Dracula in a contest of weather-commanding ability.

CRYSTAR #2 - Written by Mary Jo Duffy, pencils by Bret Blevins, inks by Vince Colletta. Introducing the newest member of the Crystal people —Ika, the daughter of the wizard Ogeode.

MOON KNIGHT #32 - Written by Doug Moench, pencils by Kevin Nowlan.

INDIANA JONES #7 - Written by David Micheline, pencils by Ron Frenz.

KULL THE CONQUEROR #2 - Written by Alan Zelenetz, pencils by John Buscema, inks by Dan Green. Kull is forced to leave when Tu is critically injured and Kull must seek out an herb that may be the dying man's last chance. But in doing so he encounters a race of bird people.

U.S. 1 #3 - Written by Al Milgrom, pencils by Herb Trimpe. U.S. and company face the woman known as Midnight.

MICRONAUTS #53 - Written by Bill Mantlo, pencils and inks by Butch Guice. Commander Rann's band face danger, gangland style, as they find themselves on a prison world planet resembling earth where the only form of law and order is "The Untouchables."

Shipping March 15

INCREDIBLE HULK #285 - Written by Bill Mantlo, pencils by Sal Buscema, inks by Joe Sinnott. "Today is the First Day of the Rest of My Life," declares Dr. Bruce Banner, who designs and builds a research complex called Northwind in order to pursue his long sidetracked goal - being a scientist.

AVENGERS #233 - Written by Roger Stern, pencils by Al Milgrom. In a crossover with **Fantastic Four #256**, the Avengers battle to save the world from the threat of Annihilus.

CONAN THE BARBARIAN #148 - Written by Bruce Jones, pencils by John Buscema, inks by Ernie Chan. A tribe fighting for survival in a wasteland; a forbidden fruit; a strange curse and a bizarre metamorphosis all add up to the "Plague of Ponlek."

MARVEL TALES #153 - Reprinting from **Spider-Man #15** the web-slinger's first encounter with "Kraven the Hunter."

X-MEN #171 - Written by Chris Claremont, pencils by Paul Smith, inks by Bob Wiacek. Rogue joins the X-Men and Carol Danvers [now the Binary] finds out about it.

POWER MAN/IRON FIST #85 - Written by Kurt Busiek, pencils by Denys Cowan. Danny and Luke get involved with a house party being ripped off by criminals who are more than what they seem - they have a deeper, darker purpose that will affect the life of Danny Rand.

G.I. JOE #13 - Written by Larry Hama, pencils by Mike Vosburg. Snake-Eyes finds himself trapped in a bunker underneath a river in South America.

RED SONJA #1 - Written by Tom DeFalco, pencils by Dave Simons, inks by Nestor Redondo. "While Lovers Embrace, Demons Feed." While trapped in the middle of a town's economic war with a wizard, Sonja comes upon a medallion that protects her from all harm.

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ROM #44 - Written by Bill Mantlo, pencils by Sal Buscema, inks by Ian Akin and Brian Garvey. Rom and Star-Shine meet up with the Gremlin, who offers hope for the dying Rom-turned-human. But all is threatened by the arrival of the Devastator and the Soviet Super Soldiers.

Shipping March 22

FANTASTIC FOUR #258 - John Byrne. **FF** face their final battle with the lord of the Negative Zone, Annihilus.

MARVEL TEAM-UP #131 - Written by J.M. DeMatteis, pencils by Kerry Gammill, inks by Mike Esposito.

IRON MAN #172 - Written by Denny O'Neil, pencils by Luke McDonnell, inks by Steve Mitchell. The new Iron Man faces a test of whether or not he can cut it as a substitute.

PETER PARKER #80 - Written by Bill Mantlo, pencils by Al Milgrom, inks by Jim Mooney. The Punisher, Boomerang, and the return of Cloak & Dagger.

DEFENDERS #121 - Written by J.M. DeMatteis, pencils by Don Perlin. The Defenders are put in a bizarre position in "Savior" as, on an Indonesian island, they fight to stop the all-powerful Miracle Man from...saving the world? Also: a major turning point in the lives of Dalmon Hellstrom and Patsy Walker.

STAR WARS #73 - Written by David Michelinie, pencils by Bob Layton. A flashback sequence involving an old friend of Luke's from the planet of Ice, Hoth.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #7 - Covering the M's from the Mandarin to Mystique.

FROM THE EPIC LINE

EPIC ILLUSTRATED #18-[Shipping 3/15] cover by Jim Steranko kicks off an issue featuring "Tail Gunner" by Mary Jo Duffy and Kent Williams, "Garbage Scow" by Bob Hall, and "The Demon" by Japanese animator Go Nagai [of "Starvenger's" fame].

DREADSTAR #4 - [Shipping 3/22] Jim Starlin. Dedi and Skeevo take center stage this time.

MARVEL MAGAZINES:

FIRE AND ICE: MARVEL SUPER SPECIAL #25 - [Shipping 3/15] Written by Denny O'Neil. Art reproduced directly from the cels of this Ralph Bakshi/Frank Frazetta animated film. A saga of sword and sorcery as the evil King Nekron's plot to cover the entire planet with ice is fought by one lone enclave of warmth—Firekeep—as Firekeep's ruler sends his greatest warriors, including the mysterious Darkwolf and Princess Tigra, to do battle.

BAZARRE ADVENTURES #35 - [Shipping 3/15] Strange Pets, including a pet mountain and a strange pet kept by a group of suburban matrons for special occasions.

SAVAGE SWORD OF CONAN #68 [Shipping 3/8] Written by Michael Fleischer, pencils and inks by Alfredo Alcala. Conan becomes involved with two wealthy brothers, gamblers, who want him to rescue their sister from the "Sieve Mants of Asgalum."

BLIP #4 - [Shipping 3/22]

MARVEL AGE #4 - [Shipping 3/15]

FANFARE #9 - [Shipping 3/15] Written by J.M. DeMatteis, pencils by J.J. Brozowski, inks by Gray Morrow. The Man Thing faces a bizarre deal which could restore his humanity but cost him his soul in "Rock and Soul."

DC

SHIPPING MARCH 15TH

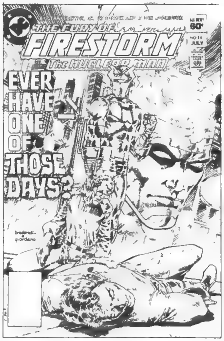
THE JUSTICE LEAGUE OF AMERICA #216 - Story by Gerry Conway, pencils by Don Heck, inks by Romeo Tanghal,, cover by George Perez. The JLA and the Siren Sisterhood quest for the staff of Ikare. Plus-the debut of the newest member of the Siren Sisterhood.

WONDER WOMAN #305 — Story by Dan Mishkin, pencils by Gene Colan, inks by Frank McLaughlin. Plans for a pleasant day's picnic are wrecked by an invasion far deadlier than ants. The Huntress meets Dr. Tarr and Professor Fether.

ARAK, SON OF THUNDER #23 - Story by Roy and Danette Thomas, pencils by Adrian Gonzales, inks by Alfredo Alcala. What is the solution to the riddle of Gog and Magog? To discover it, the Son of Thunder must face the demon Delphegor.

BLACKHAWK #260 - An anthology by writer Mark Evanier and John Severin, Pat Boyette and Doug Wildey. Dan Spiegle rounds out the issue with a small framing sequence.

DC COMICS PRESENTS #59 - Story by Keith Giffen with a dialogue assist by Paul Levitz. Pencils by Keith Giffen. Cover by Keith and Mike DeCarlo. "Ambush II — or — Just When You Thought It Was Safe to Read DC Comics Presents Again!" and The Legion of Substitute-Heroes.



THE FURY OF FIRESTORM #14 - Story by Gerry Conway, pencils by Pat Broderick, inks by Rodin Rodriguez. Cover by Broderick and Dick Giordano. What does a nuclear physicist do for a living when he's canned? Why, he gets a job at the Bun & Bun, of course ...provided he's bright enough to keep it. What's worse, neither Professor Stein nor Ronnie Raymond can become Firestorm — and Multiplex is back.

ADVENTURE COMICS DIGEST #501 - More classic tales of The Legion of Super-Heroes. Also featuring The Plastic Man, Shazam!, Spectre, The Ray, Aquaman and two Sherman/Abel Legion pinups.

THE BEST OF DC DIGEST #38 - Superman versus the supernatural. Reprints of the Man of Steel's battles with socerous foes and magical menaces.

AMETHYST, PRINCESS OF GEMWORLD #3 - Story by Dan Mishkin and Gary Cohn, art and cover by Ernie Colon. Something's happening all over Gemworld. Grench begins an adventure, Citrine finds herself in deadly danger, and Dark Opal plots Amethyst's capture.

SHIPPING MARCH 22ND

BATMAN #381 - Story by Doug Moench, pencils by Don Newton, inks by Alfredo Alcala. Cover by Ed Hannigan and Dick Giordano. Man-Bat is back.

He kidnaps Jason Todd, the Darknight Detective's new sidekick.

G.I. COMBAT #255 - "Dead Letter Office" is the lead Haunted Tank story, written by Robert Kanigher, drawn by Sam Glanzman.

THE FLASH #323 - Story by Cary Bates, pencils by Carmine Infantino, inks by Dennis Jensen. Fiona's at the alter – but where's Barry? Locked in a life-or-death battle with Reverse-Flash – and only one will live. The Creeper also stars in another bizarre adventure written by Carl Gafford and drawn by Chuck Patton.

SUPERMAN #385 - Story by Cary Bates, pencils by Curt Swan, inks by Dave Hunt.

THE NEW TEEN TITANS #33 - Story by Marv Wolfman, pencils by George Perez, inks by Romeo Tanghal. Cover by Perez. Introducing a new villain – Trident. Plus, the groundwork is laid for next issue's explosive death.

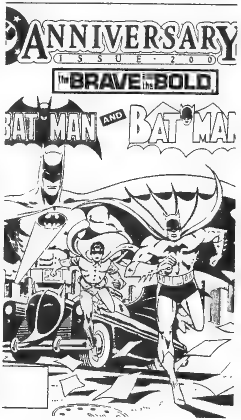
THE SAGA OF THE SWAMP THING #15 - "Empires Made of Sand" is the conclusion to the two-parter by writer Dan Mishkin and artists Scott and Wade Hampton. Swamp Thing and The Phantom Stranger have both fallen prey to the crystal touch.

THE OMEGA MEN #4 - Story by Roger Slifer, art by Keith Giffen and Mike DeCarlo. "Mutiny!" A duel for the leadership of The Omega Men.

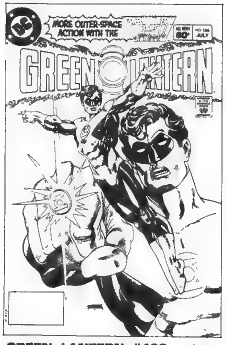
DC COMICS PRESENTS ANNUAL #2 - Story by Elliot S. Maggin, pencils by Keith Pollard. Superwoman.

SHIPPING MARCH 29TH

THE BRAVE AND THE BOLD #200 - By Mike W. Barr and Dave Gibbons, co-starring the greatest



detectives of two worlds: Batman, Brimstone, hailing from Earth-2, unites these two heroes for it is he who seeks revenge by making Gotham City a living hell. This is an anniversary issue, 64 pages on 37# Mando stock. Plus: Batman and the Outsiders. Jim Aparo cover.



GREEN LANTERN #166 - Joey Cavalieri and Keith Pollard. Plus: two Tales of the Green Lantern Corps.

HOUSE OF MYSTERY #318 - Story by Dan Mishkin and Gary Cohn, art by Paris Cullins and Tom Sutton. Cover by Mike Kaluta.

SGT. ROCK #378 - Story by Robert Kanigher, art by Frank Redondo. Cover by Joe Kubert. It's "Christmas In July" for Easy.

THE LEGION OF SUPER-HEROES #301 - Story by Paul Levitz, pencils by Keith Giffen, inks by Larry Mahlstedt. "Different Paths, Different Dooms" is the story of Chameleon Boy and his father, R.J. Brande. Trapped on Durla and branded as traitors, they await their fate.

THE DARING NEW ADVENTURES OF SUPERGIRL #10 - Story by Paul Kupperberg, pencils by Carmine Infantino, inks by Bob Oksner. The Maid of Might and The New Doom Patrol vs. Reactron, The Living Nuclear Reactor. And Joey Cavalieri joins with Bob Oksner on the Lois Lane story.

WARLORD #71

THE NIGHT FORCE #12 - Story by Marv Wolfman, pencils by Gene Colan, inks by Bob Smith. A 1930s psychic detective story starring Baron Winters and Vanessa Van Helsing.

SHIPPING APRIL 5TH

ACTION COMICS #545 - Story by Marv Wolfman, art by Gil Kane.

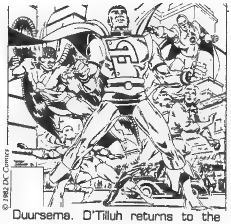
DETECTIVE COMICS #528 - Story by Doug Moench, pencils by Dan Day, inks by Dick Giordano. Plus: Green Arrow against Ozone, in a story written by Joey Cavalieri.

JONAH HEX #74 - Story by Michael Reisher, pencils by Dick Ayers, inks by Tony DeZuniga. "The Bloody Saga of Railroad Bill." Jonah must track down and capture Railroad Bill – only once he does, the bounty hunter discovers an admiration for Railroad Bill.

WORLD'S FINEST COMICS #293

ALL-STAR SQUADRON - Story by Roy Thomas, pencils by Jerry Ordway, inks by Mike Machlan. The introduction of Amazing-Man. Plus: the return of Dr. Fate's sorcerous might. And – an Amazing-Man origin story by writer Roy Thomas, penciller Rick Hoberg, and embellisher Jerry Ordway.

ARION, LORD OF ATLANTIS #9 - Story by Doug Moench, art by Jan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Duursema. D'Tilluh returns to the city, but the Atlanteans want Arion to be their king.

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! #17 - The private lives of the Zoo Crew. Roy Thomas, John Constanza and Rick Hoberg. Writers Scott Shaw and Jim Engel.

THE NEW ADVENTURES OF SUPERBOY #43 - Story by Paul Kupperberg, art by Kurt Schaffenberger. The Boy of Steel must stop Dyna-Mind, "The Forty-Hour Wonder!" Plus: Dial H For Hero, by E. Nelson Bridwell and Bob Rozakis, writers and Howard Bender, penciller.

GREEN ARROW MINI-SERIES #3 Story by Mike W. Barr, pencils by Trevor Bon Eeden, inks by Dick Giordano.

RONIN (Book One) - Written, pencilled and inked by Frank Miller. Each page is lush with spectacle, every single panel overflows with vivid action – and you'll see it in the format designed to enhance the power of Frank's work. Each issue will be 48 pages with a wraparound cover. There will be no advertising. The paper used will beautifully complement the work of one of comicdom's premier craftsmen.

MARVEL

SHIPPING APRIL 5

THE THING #2—Written by John Byrne, Pencils by Ron Wilson. Someone Ben Grimm never expected to see again returns as he confronts a woman from his past.

DAREDEVIL #187—Written by Denny O'Neil, pencils and inks by Klaus Janson. Will Bullseye recover, enabling him to threaten once again those that Daredevil holds dear? Will Daredevil stop him? And...should he?

April

INCREDIBLE HULK ANNUAL #12. Written by Bill Mantlo, pencils by Herb Trimpe. The Hulk is brought to act as a champion for one of the two sides on a planet populated by green-skinned people and orange-skinned people, living in eternal conflict.

SHIPPING APRIL 12

THE AMAZING SPIDER-MAN #243—Written by Roger Stern, pencils by John Romita, Jr., inks by Dan Green. The return of Mary Jane Watson. Peter Parker learns how he did on exams and then makes a decision that will forever affect his career as he weighs his "Options."

THE NEW MUTANTS #8—Written by Chris Claremont, pencils by Sal Buscema, Inks by Bob McLeod. The New Mutants are attending a benefit when abruptly everything happens at once—Hydra attacks! Dani disappears! The Silver Samurai strikes! And roaring forth comes—

CAPTAIN AMERICA #248—Written by J.M. DeMatteis, pencils by Sal Buscema. Destinies are "Diverging" as Cap and Bernie face a turning point in their relation while the Nomad seeks his future.

THOR #334—Written by Alan Zelenetz, pencils by Ron Wilson, inks by Vince Colletta. Beginning Thor's quest for the Rune Staff that will free Jane Foster from her imprisonment in the body of Sif.

INDIANA JONES #8—Written by David Michelinie, pencils by Kerry Gammill, inks by Sam De La Rosa. Indy and Marion search for the lost continent of Atlantis.

U.S. 1 #4—Written by Al Milgrom, pencils by Herb Trimpe. Baron Von Blimp challenges the trucker to a showdown of Dirigible Power versus Truck Power.

DR. STRANGE #80—Written by Roger Stern, pencils by Dan Green, inks by Terry Austin. Master of the Mystic Scarlet Witch versus Dracula.

SHIPPING APRIL 19

INCREDIBLE HULK #286—Written by Bill Mantlo, pencils by Sal Buscema. The Hulk makes the longest leap of his life—into the future, where he lands on a planet that is populated by a race dedicated to eternal conflict. In a place where the only way of life is death, Green Skin can only become a "Soldier."

AVENGERS #234—Written by Roger Stern, pencils by Al Milgrom, inks by Joe Sinnott. A sequel to **Vision/Scarlet Witch #4** and a tie-in with **Dr. Strange #80** as the Scarlet Witch comes to town to look after her husband, seriously wounded after his battle with Annihilus last ish.

CONAN #149—Written by Bruce Jones, breakdowns by John Buscema, inks Ernie Chen. Conan faces a truly disarming opponent—a monster with the tendency to rend his victims limb

from limb.

MARVEL TALES #154—Historic early meeting from **Spider-Man #16** as the webhead must "Duel with Daredevil" while the Ringmaster and his circus of crime cheers them on.

ROM #45—Written by Bill Mantlo, pencils by Sal Buscema, inks by Ian Akin and Brian Garvey. It's time to "Cry the Mother Country" as, in the heart of the Soviet Union itself, the Spaceknight battles Vanguard, Darkstar, and the entire squadron of the Soviet Super Soldiers.

G.I. JOE #14—Written by Larry Hama, pencils by Mike Vosburg, inks by Jon D'Agostino. the Joes are under fire when Destro attacks—Destro, the master tactician of Hydra.

THE UNCANNY X-MEN #172—Written by Chris Claremont, pencils by Paul Smith. In Japan for Wolverine and Mariko's wedding, the X-Men find themselves in the crossfire of a brutal power struggle. It seems that the Silver Samurai is determined to take over the criminal empire left open with the death of Mariko's father, even if it means obtaining it over Mariko's dead body.

POWER MAN/IRON FIST #96—Written by Kurt Busiek, pencils by William Johnson. What Times Square *really* needs is not a Hero-for-Hire, but someone to protect the *criminals*. And that is just what Chemistro intends to provide, just as soon as he gets rid of one stumbling block—Luke Cage.

SHIPPING APRIL 26

MARVEL TEAM UP #132—Written by J.M. DeMatteis, pencils by Sal Buscema, inks by Mike Esposito. What is "The Common Denominator" and how does it figure into the scheme of the new and improved Everyman?

IRON MAN #173—Written by Denny O'Neil, pencils by Luke McDonnell, inks by Steve Mitchell. Stark International becomes Stane International as Obidiah Stane, the man who drove Tony Stark to drink, finalizes his triumph and takes over Stark's beloved business.

STAR WARS #74—Written by David Micheline, pencils by Luke McDonnell, inks by Bob Layton. A flashback sequence involving an old friend of Luke's from the planet of ice, Hoth.

FANTASTIC FOUR #257—Written and drawn by John Byrne. Only one mortal in the past has ever defeated Galactus, and that is the FF's

leader, Mr. Fantastic. But the world devourer has returned, and this time Reed Richards is nowhere to be found!

DEFENDERS #122—Written by J.M. DeMatteis, pencils by Don Perlin. The Iceman joins Hellcat and the Son of Satan leaves.

PETER PARKER #81—Written by Bill Mantlo, pencils by Al Milgrom, inks by Jim Mooney. Part two of the struggle between the Punisher and Cloak and Dagger. The Punisher must then battle the Kingpin to a brutal conclusion.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #8—Namorita to Pyro, featuring Frank Miller's Punisher, John Byrne's

WHEN THE MODERN-DAY SORCERER DOCTOR STRANGE AND HIS BUSINESS MANAGER SARA WOLFE CAME TO THE DAKOTA APARTMENTS, THEY KNEW EXACTLY TO MEET A VAMPIRE...
MUCH LESS A RELUCTANT VAMPIRE SUCH AS PRIVATE INVESTIGATOR HANNIBAL KING, FOR WHERE THEY PREPARED FOR THE NEWS HE GAVE THEM...
DRACULA
HE'S OUT THERE SOMEWHERE ? I CAN ALMOST FEEL IT!
Marvel Comics

Northstar, and Walt Simonson's Odin.

ALPHA FLIGHT #1—A John Byrne production. The debut of Marvel's Canadian mutant team as Alpha Flight is forced to decide what the future holds for them, but not before battling the man-mountain called Tundra. 48-page introduction.

WHAT IF #40—Written by Peter Gillis, pencils by Butch Guice. Try to imagine "What if Dr. Strange had never been Master of the Mystic Arts," a world where the supreme magic power is wielded by Strange's arch enemy, Baron Mordo.

FROM THE EPIC LINE:

SHIPPING APRIL 26

COYOTE #2—Written by Steve Englehart, pencilled and inked by Steve Leialoha. The rest of the origin

WERE-ANIMAL -- COME ME HERE TO--?
IF I'M A WERE-ANIMAL, WHY ARE WE TALKING, INSTEAD OF DREAMING?
I DON'T KNOW...
HARD TO KNOW THINGS, OTHER PEOPLE'S DRUGS IN YOUR BRAIN-- eh, BOY?

of Coyote, and the secret of Cassie and NaTalia. Also, Coyote's showdown with the creature in the trailer.

MARVEL MAGAZINES:

SAVAGE SWORD OF CONAN #90—(Shipping 4/12] Written by Michael Feischer, breakdowns by John Buscema, finishes by Nestor Redondo. There's a city under seige, and a highly superstitious Cimmerian is needed to take on an evil king who has harnessed the forces of the Underworld to keep a city captive.

RETURN OF THE JEDI—MARVEL SUPER SPECIAL #26—(Shipping 4/12] Written by Archie Goodwin, pencils by Al Williamson, inks by Carlos Garzon. The battle to rescue Han Solo and the new confrontation between Luke Skywalker and Darth Vader.

DC

SHIPPING APRIL 12TH

JUSTICE LEAGUE OF AMERICA #217—Story by Gerry Conway, pencils by newcomer Chuck Patton, inks by Romeo Tanghal. The return of the Vixen.

WONDER WOMAN #306—Story by Dan Mishkin, art by Don Heck. Don Heck becomes the Amazing Amazon's artist. Wonder Woman is shocked when Steve Trevor shows no interest in the assassination attempts on Diana's landlord, ex-Sen. Abernathy ... and begins to question her relationship with him. The Huntress is written by Joey Cavalieri and drawn by Mike Hernandez. Cover by Gil Kane.

ARAK, SON OF THUNDER #24—Story by Roy and Danette Thomas, pencils by Adrian Gonzales, inks by Alfredo Alcala. Dollar-sized issue with the end to the quest for Malegigi. The final battle between Gog and Magog. Plus: a map of the Son of Thunder's adventures (so far) and pin-ups by Ernie Colon, Alfredo Alcala, and Adrian Gonzales.

BLACKHAWK #261—"The Domino Theory." Story by Mark Evanier, art by Dan Spiegle. Cover by Dave Cockrum. Blackhawk seeks to prevent the Domino from murdering allied Generals ... and the rest of the band contends with the renewed War Wheel.

DC COMICS PRESENTS #80—Cary Burkett, story; Irv Novick and Tony De Zuniga, art. The Man of Steel and The Guardians of the Universe in their first team up.

THE FURY OF FIRESTORM #15—Story by Gerry Conway, pencils by Pat Broderick, inks by Rodin Rodriguez. Cover by Broderick and Dick Giordano. The return of Multiplex. Firestorm's most hated foe has kidnapped Professor Stein and Lorraine Reilly.

ADVENTURE COMICS DIGEST #502—Now Dream Girl leads the Legion of Super-Heroes—but how did she fist meet the 30th century's teenaged heroes? Find out in "The Menace of Dream Girl," one of two Legion reprints.

THE BEST OF DC DIGEST #39—Featuring Binky.

AMETHYST, PRINCESS OF GEMWORLD #4—Story by Dan Mishkin and Gary Cohn, art by Ernie Colon. Citrine is in the clutches of the Dark Opal.

CAMELOT 3000 #8—Story by Mike W. Barr. Pencils and cover by Brian Bolland. Which knight would betray the Table Round after more than two millennia? What reward could tempt the ... "Judas Knight"?

SGT. ROCK ANNUAL #3—Story by Robert Kanigher, art by Dan Spiegle. Cover by Joe Kubert.

SHIPPING APRIL 19TH

BATMAN #361—Story by Doug Moench, pencils by Don Newton. **MAN-BAT** is back, seeking revenge.

FLASH #323—Story by Gary Bates, pencils by Carmine Infantino. Cover by Infantino and Rodin Rodriguez. A study in contrast: Fiona waits at the alter for Barry Allen, while he fights to prevent Reverse Flash from murdering her. To stop Reverse Flash, The Flash himself must kill. The start of a year-long story.

G.I. COMBAT #256—Cover by Joe Kubert. The Haunted Tank feature is "Some Generals Never Learn," the lament of the ghostly General Stuart. Story by Robert Kanigher. Also: Lt. Stuart's crew fights the battle of "Tank vs. Tiger." Plus: international peril with the Mercenaries.

SUPERMAN #386—Story by Cary Bates, pecils by Curt Swan, inks by Dave Hunt.

THE NEW TEEN TITANS #34—Story by Marv Wolfman, pencils by George Perez, inks by Romeo Tanghal. District Attorney Adrian Chase has lived his life fighting the forces of evil – and occasionally, the methods employed by the Titans. Now his life ends in explosive fashion when his family's home is bombed – and the Titans must dead with his murderers.

THE SAGA OF THE SWAMP THING #16—Story by Martin Pasko, pencils by Steve Bissette, inks by John Totleben. Bissette and Totleben become the regular art team on The Swamp Thing's adventures.

THE OMEGA MEN #5—Story by Roger Slifer, art by Keith Giffen and Mike De Carlo. The Omega Men fight their way across the Vegan star system as they begin an assault on the citadel.

THE JUSTICE LEAGUE OF AMERICA ANNUAL #1—Story by Paul Levitz, pencils by Rick Hoberg. Dr. Destiny fights the members of the Justice League.

SHIPPING APRIL 26TH

GREEN LANTERN #167—Story by Joey Cavalieri. The conclusion to the three-part War of the Rings. Also featuring another Tales of the Green Lantern Corps by writer Todd Klein and artist Dave Gibbons.

HOUSE OF MYSTERY #318—Cover by Mike Kaluta. Story by Dan Mishkin and Gary Cohn, art by Tom Sutton. "Rigor Mortis" concludes the I ... VAMPIRE series.

SGT. ROCK #379—Story by Robert Kanigher, art by Frank Redondo. Cover by Joe Kubert.

LEGION OF SUPER-HEROES #302—Story by Paul Levitz, art by Keith Giffen and Larry Mahlstedt. "Family Matters." Lightning Lord demands to see his sister Light Lass –but brother Lightning Lad vows instead to imprison him.

THE DARING NEW ADVENTURES OF SUPERGIRL #10—Story by Paul Kupperberg, pencils by Carmine Infantino, inks by Bob Oksner. Joey Cavalieri writes and Bob Oksner draws a tale of Lois Lane.

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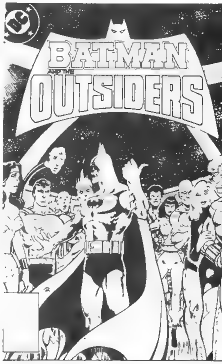
WARLORD #72—Dan Jurgens, penciller, and Bob Smith inker.

THE NIGHT FORCE #13—Story by Marv Wolfman, pencils by Gene Colan, inks by Bob Smith. What is the conclusion to the 1930s psychic detective drama featuring Baron Winters and Vanessa Van Helsing?



BATMAN AND THE OUTSIDERS #1—Story by Mike W. Barr and art by Jim Aparo, who also drew the cover. The debut of a new DC title. After last month's brief introduction in **The Brave and the Bold**, learn who The Outsiders are and why The Batmen brought them together. The story begins in the penthouse apartment of Bruce Wayne and continues half a world away on the bloody battlefields of a small European monarchy in the throes of revolution.

SHIPPING MAY 3RD

ACTION COMICS #546—Story by

Marv Wolfman, art by Gil Kane. Superman versus Brainiac.

DETECTIVE COMICS #529—Story by Doug Moench. Pencils by Gene Colan.

JONAH HEX #75—Mike Reisher, story; Dick Ayers, pencils; Tony De Zuniga, inks. "The Bloody Saga of Railroad Bill, Part 2." Plus: The New El Diablo by Dohn and Randall.

WORLD'S FINEST COMICS #294—Story by Dave Kellogg, pencils by Jerome Moore. Cover penciled by Ed Hannigan. Character developments continue for the World's Finest Team —and so do the threats, for now begins the menace of TONATIUM, with space age technology and Aztec mystery at his command.

ALL-STAR SQUADRON #24—Cover by Jerry Ordway. Story by Roy Thomas, pencils by Jerry Ordway, inks by Mike Machlan. Ultra is threatening the U.S. with atomic disaster unless her brain is transplanted into Robot-man's body. Tarantula stars in a gripping solo story co-starring the son of Brain Wave.

ARION, LORD OF ATLANTIS #10—Story by Doug Moench, art and cover by Jan Duursema.

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! #18—Plot by Scott Shaw!, dialogue by Roy Thomas, pencils by new regular artist Rick Hoberg. Rick also pencilled and inked the cover.

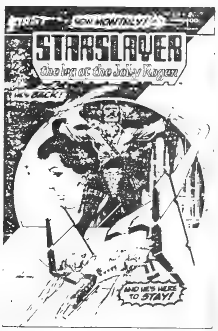
THE NEW ADVENTURES OF SUPERBOY #44—Story by Paul Kupperberg, art by Kurt Schaffenberger. After reverting to normal what possible menace could Dyna Mind be? If you think none, wait 'til you read "The Traps That Are In My Mind!" Plus – writers E. Nelson Bridwell and Bob Rozakis and penciller Howard Bender deliver a new "Dial H for Hero" story.

GREEN ARROW MINI-SERIES #4—Story by Mike W. Barr, pencils by Trevor Von Eeden, inks by Dick Giordano.

THE NEW TEEN TITANS ANNUAL #2—Story by Marv Wolfman, art by George Perez and Romeo Tanghal. A mysterious crime-fighter whose tactics assail even the Titans.

FIRST

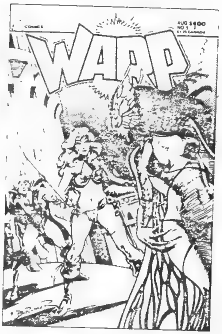
STARSLAYER #7 - Cover by Mike Grell. "A Case of Do Or Die!" written and broken down by Mike Grell, pencilled by Lenin Delsol, inked by Al Gordon.



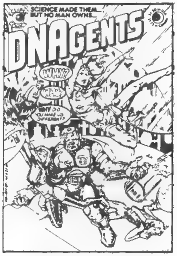
E-MAN #5 - Cover by Joe Staton. "Getting Void," written by Martin Pasdo, drawn by Joe Staton. "Omaha, the Cat Dancer" by Reed Waller.

JON SABLE, FREELANCE #3 - Cover by Mike Grell. "A Storm Over Eden; the Origin, Part 1," written, pencilled and inked by Mike Grell.

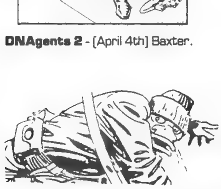
Warp #5 - Covery by Frank Brunner. "The Darkest Hour!" adapted and pencilled by Frank Brunner, written by Peter Gillis, inked by Bruce Patterson. "The Dogs of War, Capter 1: Brawl!" written by John Ostrander, pencilled by Lenin Delsol, inked by Al Gordon.



ECLIPSE



DNAgents 2 - [April 4th] Baxter.



DESTROYER DUCK 3 - [April 11th] Alfredo Alcala inks, Jack Kirby pencils, a Steve Gerber script. Plus, The Starling by Jerry Siegel and Val Mayerik. Baxter.

MS. TREE 2 - [April 5] Ms. Tree's previously appeared in **Eclipse Magazine**. The back-up is Dean Mullaney's costumed detective, the Scythe. Plus, Frank Miller's Famous Detective Pin-Up no. 2: Philip Marlow.. [Previously scheduled as **Thrilling Detective**.]

AARDVARK-VANAHEIM

Cerebus #48 - B & W.

COMICO

Comico Primer #3 - B & W.
Az #2 - B & W.
Slaughterman #2 - B & W.

AMERICOMICS

BlackDiamond #2 - This is the new "good girl" comic from Americomics. The art is by Don Secrease [pencils] and Rick Burchett [inks]. Black Diamond is an international adventurer.

QUALITY

Warrior Magazine #9 - A. Davis, G. Leach, S. Parkhouse, D. Lloyd, D. Jackson, introduces a new character in Marvelman, Big Ben. B & W.

Raw #5 - Features include: 24 page "Maus" installment by Spiegelman bound-in, Raw comics supplement - a full-color "Sunday funnies" style newsprint insert featuring strips by Jay Lynch, Joost Swarte, Carol Lay, Tardi, Spiegelman, Kim Dietch, others. There is also an 8-page full-color 1940s comic reprint, Stardust. An 8-page Tardi strip, 12-page feature story by Pascal Doury. B & W.

KITCHEN

Spirit #39 - B & W.

21st CENTURY

HEAVY METAL May 1983.

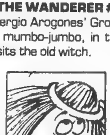
Vortex #2 - Illustrates new work by Ken Steacy, Paul Rivoche, Davii Ross and Joe Haidar. B & W.

Voyages #1 - Frank Brunner cover, a 20-page "Bravo-For Adventure" story by Alex Toth, an 8-pager by Trina, an interview with P. Craig Russell [3 pages], and a four-page color section by Howard Chaykin. B & W.

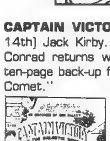
PACIFIC

ELRIC OF MELNIBONE #2 - [April 14th] Roy Thomas, P. Craig Russel, Michael T. Gilbert. Michael Moorcock's Wizard King. Baxter. **—$1.50**

GROO THE WANDERER #4 - [April 21st] Sergio Arogones' Groo needs a dose of mumbo-jumbo, in this issue, so he visits the old witch. **—$1.00**



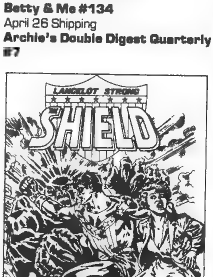
CAPTAIN VICTORY #11 - [April 14th] Jack Kirby. Origin issue. Tim Conrad returns with a spectacular ten-page back-up feature, "Off on a Comet."



BERNIE WRIGHTSON: MASTER OF THE MACABRE - [April 7th] These stories originally appeared in Warren magazines and have been colored by Steve Oliff for full-process separation in comic size include "The Pepper Lake Monster," "The muck Monster," and Poe's "The Black Cat." Baxter.

ARCHIE

April 5 Shipping
Archie #324
Laugh #378
April 12 Shipping
Laugh Comics Digest #47
Jughead With Archie Digest #57
April 19 Shipping
Life With Archie #237
Betty & Me #134
April 26 Shipping
Archie's Double Digest Quarterly #7



RED CIRCLE

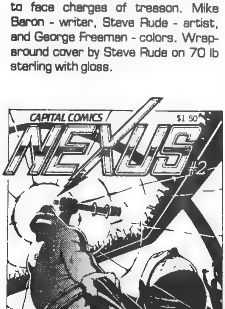
March/April

The Sheild #1 - New revival of this patriotic hero. The new story is by Rich Buckler & Stan Timmons, art-work by Alan Weiss (pencils) and Sam De La Rosa (inks) the back-up is a Steel Sterling story by Adrian Gonzalez. Front cover by Weiss.

The Black Hood #1 - This is another new revival, which features a new 18-page lead feature by Gray Morrow. The back-up feature is "The Fox" illustrated by Tony De Zuniga. Front cover by Alex Toth, and back cover by Gray Morrow.

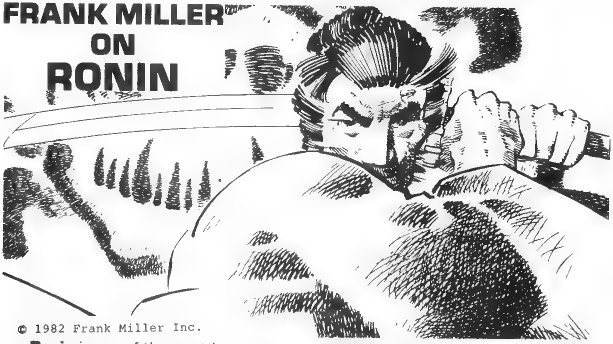
CAPITAL

Color Nexus #2 - Nexus, Tyrone and Dave confront the nefarious slave-trader, Clausius, and his powerful henchman, Bellows. Bellows nearly destroys Nexus in a massive battle that builds to an exciting finish. Meanwhile, unveknownst to Nexus, Sundra Peale is kidnapped and taken to Earth to face charges of treason. Mike Baron - writer, Steve Rude - artist, and George Freeman - colors. Wrap-around cover by Steve Rude on 70 lb sterling with gloss.



PREVIEW

FRANK MILLER ON RONIN



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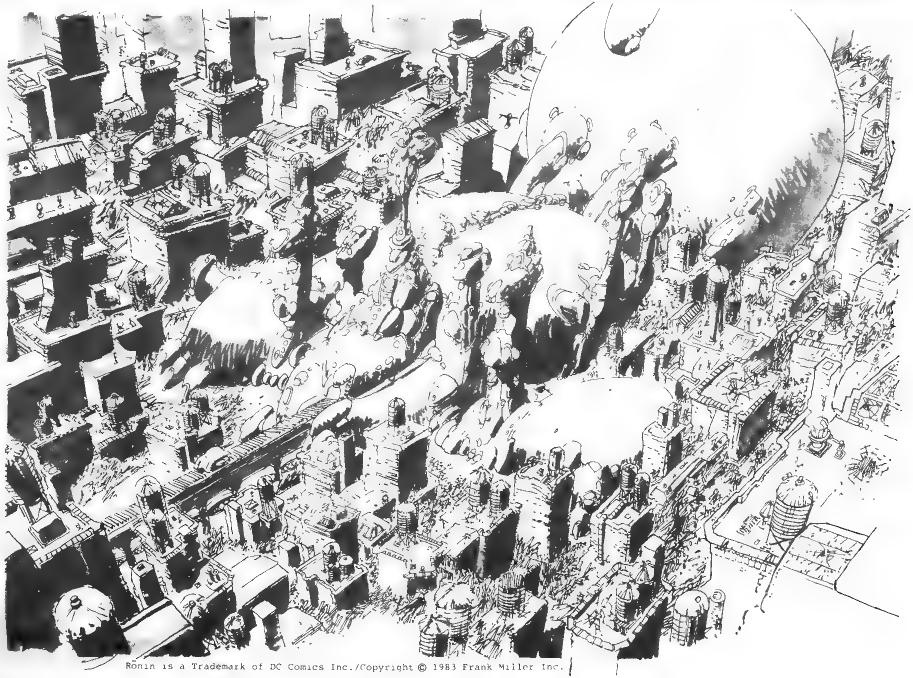
Ronin is one of the most important new comic books to be produced in several years for several reasons. Creatively it is being done by one of the hottest artist/writers in comics in years, and will sport both excellent lettering and spectacular coloring. Historically it is another major project outside of the superhero genre. And from the viewpoint of business practicles and industry standards, it is the first comic book to be published by a major comic book publisher that allows the creator to retain some semblance of ownership rights, preceding the Epic Comics line.

Ronin is a book that demands to be covered, to be featured in a preview, and no doubt many publications will do so. **Comic News** went directly to Frank Miller, the creator and artist/writer of the book, to obtain his feelings and impressions as he is about to launch this important project.

"I had the concept together of **Ronin**. I set out describing what sort of world he lived in, but the world that he lived in was very much an extension of the principal characters in the series. While I worked out very complete descriptions, in fact the entire country in the series, we never see anything but Manhattan. There's a lot of research, a lot of planning, there's a lot of history behind the characters that no one will ever see, but with that background I can write and know what I am talking about.

"The **Ronin** series – I've been trying to find a way to describe it – the best way is to say that it's a superhero, science-fiction, samurai drama, urban nightmare, gothic romance. It's quite a complicated series. The concept of the character comes from the name, Ronin the Masterless Samurai. He's a Samurai who was cast out by whatever lord he worked for or he somehow failed the lord in some way. It's a shameful state for a samurai to find himself in. This is not to indicate that it's a historical story at all. In fact, it takes place in the future. It's New York after the turn of the next century. The



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Ronin character operates in this very different world than we live in, but he is a samurai character.

"He has some extraordinary abilities and some abilities that one would associate with a samurai. One reason that the description I gave of the series was so involved and apparently contradictory is that I allowed the story to be whatever it was without thinking of genre. He does qualify as a superhero and he also qualifies as a martial artist. You would have to read it to understand.

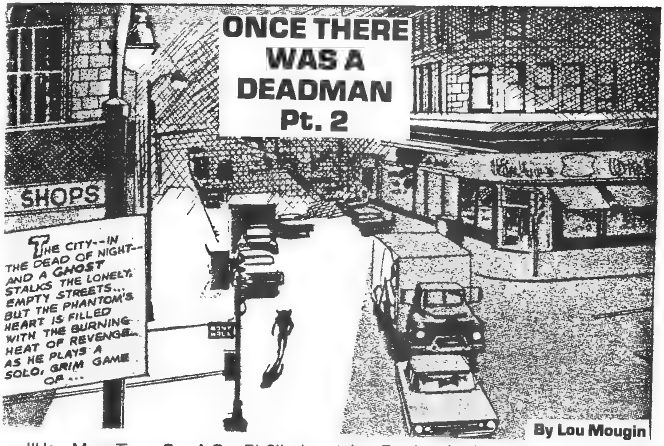
"The basic setting of the story is Manhattan Island, sometime around the year 2030, well into the most serious depression of the country's history. Much of the action takes place in a very grim, deprived version of Manhattan. It makes **Daredevil** look like a party. The principal characters are the Ronin and a corporation cop named Casey, the female lead of the story. She is crucial to what goes down; she's a very important character. I'm sure that in several issues of the series she will have the main action. The villain is a transplanted demon from 800 years ago who does all kinds of nasty foul things. The entire series is an unveiling of different plot developments. To give too much awey right off the bat would be to negate the whole purpose of the first issue."

To someone interested in Miller's earlier work on such characters as the Wolverine and Daredevil the concern is how this will compare and whether it will contain the same kind of power. To this Miller has an answer, "Almost everything in Ronin will be different from my previous work. I'm exploring new ground. The overall look of **Ronin** is less stark and more textural. Because of the way it's being printed (on very heavy, very white paper) and the way it's being colored, I've developed a different way to render it, a different way to approach it. This is getting the finest production that you can get. Consequently everything from the writing to the art to the coloring has to be changed radically to accomodate it. It's as if I've been doing black-and-white TV and all the sudden I'm doing full-color films. It's that radical a difference and for that reason it's that radical a difference in style for me.

"With normal four-color printed on that horrible pulp paper we're really talking about black-and-white comics that are tinted with color, because the color is so poor. What we're talking about with **Ronin**, we're talking about comics that, while still working with blackline art, with essentially cartoon art, as all successful comic books really are, we're talking about painted comics choosing from an unlimited variety of colors, rather than the sixty or so that you normally see.

Another difference with this book will be the way in which the story is told as Miller will be drawing his own panel borders and word balloons and will not be using any captions at all. "It's making me do a much better job of telling the story. The goal is to create as complete an illusion as possible. To create an illusion you have to create a sense of being there. When I am in a situation with someone, I can't see everything that is going on, I certainly can't read other people's thoughts and there is no overdubbed voice telling me what's going on. I have to correlate that with my brain. I'm asking the readers to do the same thing, to look at the pictures well enough to see what's in them because there won't be any box at the top that tells them."

As to how Miller himself feels about the book — well let's let him answer: "Right now **Ronin** is a very demanding assignment and also a thrilling one to work on. I'm handling so many new problems and finding so many new things and working whith what I regard as such a neat story that I wouldn't even want to be bothered with anything else right now!"


ONCE THERE WAS A DEADMAN Pt. 2
SHOPS
THE CITY--IN THE DEAD OF NIGHT--AND A GHOST STALKS THE LONELY, EMPTY STREETS... THE PHANTOM'S BUT THE PHANTOM'S HEART IS FILLED WITH THE BURNING HEAT OF REVENGE... AS HE PLAYS A SOLO, GRIM GAME OF ...

By Lou Mougin

"How Many Times Can A Guy Die?", the two-parter in issues #208 and 209, finally began to show the promise intimated in the origin story. It began, on page two, with an experimental art technique: Deadman's origin flashback was delivered in five panels splayed across a silhouette of his body, as he mourned his own demise. Then, as he thought, of yet **another** suspect, we faded into another flashback, one telling of a battle on the trapeze between Deadman and his high-flying rival, Eagle, back when Brand had still been alive. After a brutal, punishing fight, continuing through a plunge from the trapeze broken only by their landing on a packing crate, they resumed combat and Deadman finally got the better of Eagle. Twisting Eagle's arm behind his back, he publicly got him to own up to being a coward. This scene was spread across two centerfold pages, another Adams experiment. Eagle had earned himself a place in the ranks of the suspects, particularly so when he swore to Brand that he'd get him for humiliating him. "Eagle wasn't dumb enough to do his dirty work in a place where he was known," mused Deadman. "He probably hired a steel-clawed gunman to rub me out! Ain't that right, Eagle? Ain't that what you did?"

At that, Deadman learns that Eagle has taken Deadman's place in the Hills Brothers Circus. After a taut two-pager in which the ghost seethes while watching Eagle make a play for Lorna, the tension is burst when Tiny arrives in her dressing room and Deadman borrows his body to slam a ham fist into Eagle's kisser. After Deadman/Tiny compares Eagle unfavorably with Brand, Eagle snaps that Brand is dead "just like I warned him!" End of issue one.

The next episode begins with a silent two-page intro reminiscent of some old **Spirit** pieces, in which an old workman tears down a circus poster featuring Deadman and replaces it with one featuring Eagle. With a nifty scene-switch back to the circus, we find Deadman out of Tiny's body and in search of another pawn to use to try and get the goods on Eagle. Page five offers another superb panel-sequence in which a split-screen of five diagonal panels conveys the sequential movement of Eagle,Deadman and Pete, a hired hand, over a constant backdrop of tents and wagons. To make a long description short, Deadman discovers Eagle and two accomplices robbing a jewelry store with offices in a skyscraper, but, when he enters Eagle's tent later on in Pete's body, he's discovered and pursued by Eagle and the two armed hoods. This leads to a desperate fight atop a

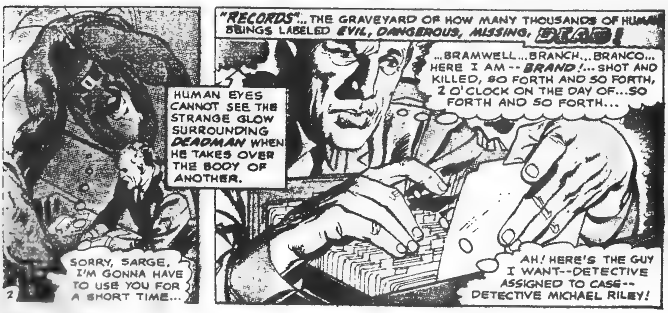
Ferris wheel and Pete's body, unequal in strength to Eagle's, just can't cut it. Eagle tosses him off the wheel.

[An aside here: in such fights, with Deadman in possession of the loser's body, it always raises the question, Why doesn't he just switch bodies and immobilize the bad guy? Well, by the time he thinks of that, as in this case,plot circumstances usually make it necessary for him to stay in his corpus. For instance, as he is about to take over Eagle's body, the villain senses victory and will pitch Pete over the side before the switch can be made. Why didn't he switch bodies at the start of the fight? Chalk it up to stupidity—or the necessity of the writer and artist to include a fight scene. What did you **expect** for twelve cents, anyway???]

Pete goes plummeting into space, but Deadman streaks ahead of him to overtake Tiny's muscular body and, impossibly, catch him. The two hoods move in to ventilate Tiny, Pete and the just-arrived Lorna, but before they can do it, a squad of cops shows up in the best cop-show tradition. Then, when Deadman/Tiny tries to finger Eagle as the murderer of Boston Brand, the police captain interrupts that Eagle has been wanted for another robbery, which was committed on the same night that Brand was murdered. Deadman, feeling Eagle could not have been the killer, stalks off in frustration. How Eagle's absence from the scene could have stopped him from hiring a killer to do his dirty work for him, as Deadman himself hypothesized, was never made clear. What the heck, it was a good story anyway.

But Eagle hadn't done it, any way you looked at it—and in the next issue, we got a covert glimpse at the guy who did. Deadman, in "Hide and Seek," [SA #210] checks up on the police detective assigned to his case, finds him on probation due to a brutality frame-up engineered by one Roy Martin—who has a hook on one arm—and Peter Bones, an ex-boxer turned pigeon keeper in the slums, and proceeds to clear his name. While Deadman, in the cop's body, phones in a report to the police stationn, the Hook [the only glimpse we have of him **is** his hook] brutally kills Bones with a crowbar and skips town, bound for Mexico.

"How Close To Me My Killer?" [**SA #211**] takes Deadman south of the border on the Hook's trail. There he meets his identical twin brother Cleveland in a too-strained coincidence. A flashback fills us in on their last leavetaking, where Boston Brand refused to take Cleve into his act and reaped a harvest of hatred from his brother. Cleveland Brand, at present, is running a wetback operation for Texan fat cat Alfie Jackson. With the feds hot on his trail, Jackson directs Cleve to dump the barge with the Mexicans aboard in the middle of the Rio Grande, and, much to Boston's rage, he agrees. But only for a short while, for, out in the big muddy, Cleveland realizes that he "couldn't kill anyone!" and thus disqualifies himself from being a suspect. After a hard-fought underwater battle with one of Jackson's thugs, Deadman/Cleve returns the wetbacks safely to Mexico and returns


HUMAN EYES CANNOT SEE THE STRANGE GLOW SURROUNDING DEADMAN WHEN HE TAKES OVER THE BODY OF ANOTHER.
SORRY, SARGE, I'M GONNA HAVE TO USE YOU FOR A SHORT TIME...
"RECORDS"... THE GRAVEYARD OF HOW MANY THOUSANDS OF HUMAN BEINGS LABELED EVIL, DANGEROUS, MISSING, DEAD!
...BRAMWELL...BRANCH...BRANCO... HERE I AM--BRAND!... SHOT AND KILLED, SO FORTH AND SO FORTH, 2 O'CLOCK ON THE DAY OF...SO FORTH AND SO FORTH....
AH! HERE'S THE GUY I WANT--DETECTIVE ASSIGNED TO CASE--DETECTIVE MICHAEL RILEY!

home himself. The ghost exits, elated at his brother's change of heart, but the track of the hook has gone cold.

Cleveland Brand returns to the States in the next issue to hook up with Lorna's circus, playing the part of Boston Brand to lure his killer out of the woodwork. He does just that, in a strained plot which has us believe that the gigantic Tiny would be mistaken for either of the Brand brothers if he just had on a Deadman costume and makeup. Tiny earns himself a bullet from the Hook, who believes that Boston Brand truly is alive. In **SA #213**, "The Call From Beyond", Deadman undergoes a terrific psychic struggle, bursting through rows of id-monsters in black-and-white panels which counterpoint the adjacent full-color depictions of what is happening **outside** Tiny's body. Eventually, Deadman merges with Tiny's ego and revives his will to live. The rest of the story emerges with some well-needed humor as Deadman and a surgeon from India debunk a phony spiritualist act.

Following this issue comes the first Batman-Deadman team-up, "The Track of the Hook", in **Brave and Bold #79**. This was Adams' first **B&B** effort, and about his third try at Batman—he had drawn him before in two teamups with Superman in **World's Finest**—and it set the pace for a brand new Caped Crusader to come. Anyone who has seen the Adams Batman stories that came afterwards knows what developed from this work. It is sufficient to say that Neal's eerie Gotham Goliath fit in well with Deadman, who sought the hero's aid in finding his killer and, instead, in one furious night, helped him clean up a crime syndicate and defeat Joe Chill's brother. Batman, in the course of the story, became the first human to learn of Deadman's existence. He'd be around for the twilight issue of the Deadman saga, but that was still months ahead. This issue and other **Brave and Bold** stories led to Neal's being snatched up by Julius Schwartz for his long string of **Detective Comics** and **Batman** opuses.[And who'd have thought it, after The Spectre?]

Bob Kanigher **probably** authored **SA #214**, which was essentially a romance story with murderous overtones. In it, Deadman elected to take over a young man's body,

forget his crusade against the Hook, and settle down with the beautiful ballet student he would be marrying a few weeks hence. Unfortunately, it didn't turn out that way: the young swain turned out to be a professional hit-man. Eventually, Deadman brings him to book, but the killer is shot by another assassin wearing a police uniform.

This sequence led up to the climactic two-parter in **SA #215** and **216**, "A New Lease on Death" and "But I Still Exist!" The series had lived out its span in **Strange Adventures**, and the powers-that-be decided to follow the lead of **The Fugitive** and resolve the plotlines. Deadman trails the killer of the hitman all the way to Hong Kong, where, on page five, they—and we—finally come face to face with the Hook! Willie Smith, the hitman, has been dispatched to return him to their home base, and after a freewheeling barroom brawl-cum-boat-chase [which ends when Willie blasts The Hook's boat with a rocket

launcher], both return to the headquarters of the Society of Assassins. Said group, a coterie of international murderers-for-hire, is presides over by the wizened Sensei, who turns out to have been the personal tutor of the Hook. The Hook is charged with failure in the murder of Boston Brand, and we finally get some answers:

SENSEI: To graduate into the Society of Assassins you must pick a victim and kill him cleanly! Why did you pick this Boston Brand?

HOOK: I saw his name on a... circus poster...thought he'd be a perfect test ...of marksmanship...nerve...surrounded by a big crowd...

DEADMAN: [thinking] No! NO! **NO.** It **can't** be...he **can't** have just picked me off a poster...and killed me for a warped graduation test! **No! I won't believe it!**

Such is fate. Hook is now sentenced to be executed for his failure. But, rather than let him "die for the wrong reason!", Deadman attempts to save his murderer in the battle which ensues. No such luck: the Sensei's martial arts proficiency totally outshadows both Hook's and Deadman's fighting prowess, and Deadman finds that, somehow, he cannot enter the sensei's body. As the ghost falls away from the master assassin, he delivers the death blow to the Hook. The assassins empty the chamber, leaving Deadman "alone" with the Hook's corpse. After the ghost succumbs to a fit of insane laughter, he is visited by an unearthly voice again...that of Rama Kushna.

"You have walked among men, Boston Brand, and you have found the one who killed you! Has a balance been struck, my son?"

"Balance? Yeah, I guess so. Hook paid for his crime...one way or another!"

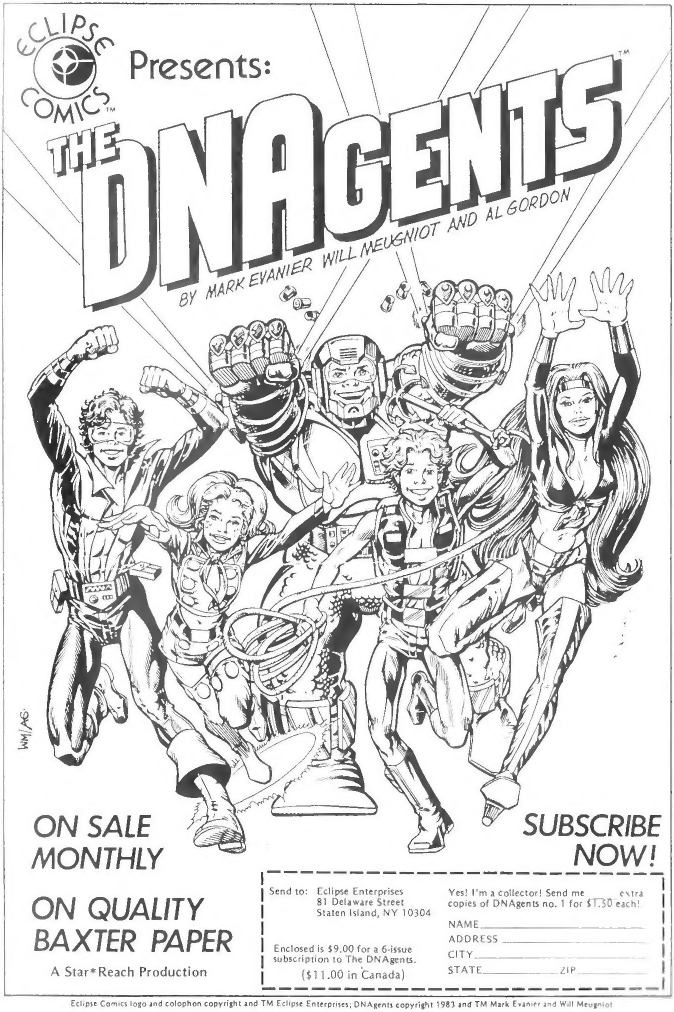
"Good! Then...there is nothing more to say between us, Boston Brand! You have satisfaction! Fate has come full circle!"

"Satisfaction?" snaps Brand. "**Satisfaction?!!** You call it satisfaction when I'm more frustrated than ever before! There's **no balance here**! This makes a mockery of justice! **A farce! A fraud! Where** is the balance? **Where**? Answer me! Was this your **gift** to me? **An eternity of frustration?** Well,**is** it? Speak to me—do you hear me? **Speak to me!**"

And nobody is present to hear but the Hook's body, which gets dumped through a trapdoor into the drink.

Deadman, wondering what comes next, exits the trample and finds Vashnu, impossibly, standing outside. From a scroll in his hands he learns of the existence of Nanda Parbat, a Shangri-La-like city where Rama Kushna resides. After stopping two assassins from rubbing out Vashnu, Deadman trails them inside to an audience with the Sensei and Willie Smith. Smith is sent aboard a plane to destroy Nanda Parbat, and Deadman tags along to sabotage the mission, sending Willie sky-diving out of a punctured plane window. Below lies Nanda Parbat, where Deadman rematerializes in human form in time to fall from the sky like a rock against hard ground. But forget the pain; Boston Brand rejoices int the ability to feel again.

CONTINUED NEXT ISSUE



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